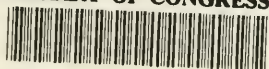


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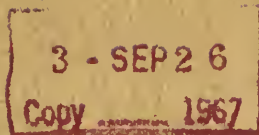








Dress, and



How to Improve It.

BY  
FRANCES STUART PARKER.

Illustrated.

PRICE, \$1.00.





# DRESS,

AND

## HOW TO IMPROVE IT.

BY  
FRANCES STUART PARKER.

11

“Clothes, which began in foolishness love of Ornament, what have they not become! Increased Security and pleasurable Heat soon followed: but what of these? Shame, Divine Shame (*Schaam*, Modesty), as yet a stranger to the Anthropophagous bosom, arose there mysteriously under Clothes: a mystic, grove-encircled shrine for the Holy in man. Clothes gave us individuality, distinctions, social polity: Clothes have made Men of us; they are threatening to make Clothes screens of us.”—CARLYLE.

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CHICAGO:  
Chicago Legal News Company.

1897.

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TO THE  
TEACHERS OF AMERICA,  
WHETHER IN THE PULPIT, THE  
HOME, OR THE  
SCHOOL.

✱ ✱  
✱

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# DRESS, AND HOW TO IMPROVE IT.

## CHAPTER I.

### CONVICTION AND CONVERSION.

This pamphlet is written as an answer to the numberless questions and letters received from women all over the land, the burden of whose cry is, "What shall we do to be saved" from the bondage of clothes? And it is an endeavor on the part of the writer to tell as plainly as possible what she has discovered during fifteen years of actual experimentation in adapting the conventional dress to changing convictions. This process has been necessarily a difficult one; it was not an easy matter to make a decided change from the accustomed to the unaccustomed in dress; the time had not yet come when a woman could make, not an evolution, but a revolution, and discarding her old dress, step forth clothed in the new, as easily as the butterfly does from the chrysalis.

Sixteen years ago, I had the good fortune to be a pupil of Professor Lewis B. Monroe, Dean of the Boston University School of Oratory. He was a man who thoroughly believed in physical culture and constantly strove to impress upon his pupils the necessity of a free and unrestrained use of every muscle in the body. He crossed the ocean seven times to study the methods of Delsarte and incidental to that study made himself thoroughly acquainted with all forms of physical culture.

Thoroughly familiar with the methods of the best French gymnasiums, a man himself of fine physique, he made every one with whom he came in contact, a firm believer that—"Not soul helps body more, than body soul."

The pupils in his school were instructed in gymnastics, practising both with and without apparatus, and were given lec-

tures in anatomy, physiology and hygiene. It was after listening to one of these, given by Dr. Helen O'Leary, illustrated by a manikin, that I went home and took off my corset, which seemed to my partially enlightened mind the root of all bodily evil. Then and there my troubles began.



1, under-vest. 2, under-drawers. 3, garter. 4, muslin drawers. 5, chemise. 6, corset. 7, corset cover. 8, hose. 9, bustle. 10, muslin underskirt. 11, muslin petticoat. 12, dress waist. 13, overskirt. 14, skirt of dress.\*

It did not occur to me that my skirt band still remained, and that my dress was quite as tight as before, or that the weight of the skirts still remaining, pressed heavily upon the abdominal muscles. I calmly removed my corsets and deprived my weakened muscles of their customary support.

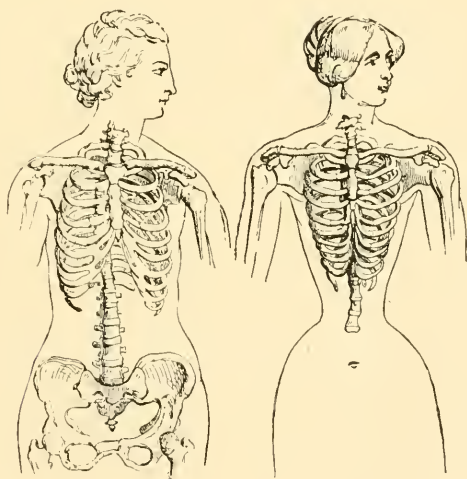
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\* This diagram was first published in the New York *Sun* of August 9, 1891, to illustrate an article upon the subject of Dress, given by me at Chautauqua during that summer.

Either the lecturer did not see the necessity for a radical change of dress throughout, or my mind was incapable of so advanced a thought; at all events, I brought from the lecture simply a determination to discard my corsets and give my internal organs a chance to perform their functions.

In all my experience, I have never met a woman whose corset was tight. I think I must have been the one exception to womankind, for mine certainly was tight at all times, and I gave its strings an extra pull before donning my better gowns, and this had gone on without question from early girlhood to the age of twenty-nine.

That winter, I was wearing the costume universally worn at that time. It consisted, first, of woolen under-drawers and vest, white muslin drawers, fastened around the waist by a band; and, in regular order, chemise, corset, corset-cover, underskirt, bustle, dress-skirt, over-skirt and basque. Seven bands around the waist, besides the stiff, shield-like corset, which prevented the complete severance of the diaphragm, and lifted the weight somewhat from the abdomen.

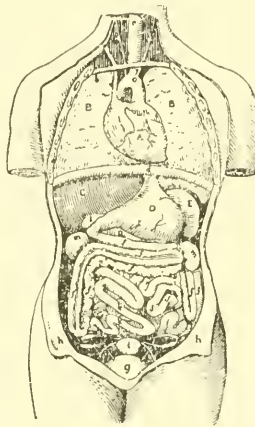


If any sensible woman will turn her attention from the trim, well-rounded waist she now admires, long enough to consider the true inwardness of that waist, it will surely, as it did me, "give her pause."

An aroused consciousness kept my interior conditions vividly



before me—my floating-ribs pressing into my liver, my stomach crowded out of the roomy home its Creator had given it, and endeavoring to make a place for itself in the room rightly belonging to the lungs and heart, and they in turn interfered with, and protesting as best they could by shortened breath and rapid action. This idea of heart, lungs, stomach and liver, all deranged at once, made me strong in my determination to restore to these much abused organs their natural rights.



But with the removal of the corset muscular anarchy ensued. I felt as if my back would break in two. In addition to this, I became painfully aware of the weight of my skirts over the abdomen, while every one of these seven bands cut its way into my weak and unprotected back.

New conditions demand new adjustments. The problem of how to relieve the waist muscles called my attention to shoulder straps, and these for a time seemed to answer every purpose. It was not long, however, before the dragging of the weighty skirts caused the shoulder muscles to ache, and I noticed a tendency to collapse and contraction of the chest. This would never do, so I began to study the problem of lightening skirts. I sewed them to waists, buttoned them on waists, pinned them on waists, combined two and sewed them on one waist, in short, tried every method that was ever invented, save the only sensible one, of discarding them. This period of experimentation lasted several years, during which I paid

constant attention to physical culture. I did not return to corsets and succeeded in being fairly comfortable, so far as skirts were concerned, but no more.

In addition to the problem of comfort, a certain lack of symmetry made itself felt, and the question of the combination of comfort and beauty dimly presented itself.

At about this stage of my development Mrs. Anna Jenness Miller began writing on this subject; feeling as I did, I eagerly received the ideas of Mrs. Miller which now opened up to me the artistic possibilities of woman's dress, with a pleasing prospect of help from without.

In these days of enlightenment and freedom, when the improved dress is worn by so many, it is hard to realize the difficulties of a first departure from conventional forms, but to those of us who had been struggling, isolated and despairing, Mrs. Miller, with her splendid courage and enthusiasm, was an avatar of better days indeed. My first knowledge of Mrs. Miller's improved gowns came to me through the *Woman's Journal*, and visiting Boston soon after, I went up to the office on Park street to see and admire the photographs which were there exhibited. I was profoundly impressed by their utility and beauty, and returned to Chicago, my zeal for dress improvement renewed, and eager to embody at once in a gown, the beautiful ideas that had taken possession of me.

Little I dreamed of the trials that awaited me, beside which all my past tribulations were as nothing.

I shall never forget that first gown. I had for a dressmaker a woman of most decided opinions, who visited Paris every year, and to her I confided what I wanted in the way of a dress, innocently imagining that she would be eager to help me on my upward way. I had decided on a very modest dress for my first attempt. It was to be of dark olive green broadcloth, the skirt just clearing the ground, and hung from a sleeveless underwaist. For the outside waist, I planned a fitted short coat, opening over a vest of cream broadcloth, with high collar and rather loose sleeves. Now, could anything in the way of a dress seem more simple or easily made than that?

Imagine my astonishment when my dressmaker at first utterly refused to materialize this child of my fancy. It was only after much persuasion she revoked her decision far enough to make the skirt; but she persistently declined to

have anything to do with the coat and vest. Womankind having failed me, I turned to a man, a tailor, of course, and oh, such a coat as he sent me!

I took the ungainly, ill-fitting garment to the dressmaker and she ruined the cloth in trying to remedy the fit. Of course, when I went to get more cloth, it had all been sold; but I bought some lighter material and had it dyed. Then coat number three was made, and it was failure number three, as well.

By this time, my dressmaker's patience and my pocketbook were exhausted. I could not afford to replace the gown with another, and so for one winter I suffered martyrdom wearing out that dress. It was wholly unbecoming both in color and form, the beauty of the shade and combination at the time of purchase making me forget that my eyes were blue, the cloth olive; but I was sustained by the thought that I was suffering in a good cause.



Alas, years afterward, a friend kindly told me Mrs. A. had confided to her that she "thought Mrs. Parker had injured the cause of dress reform more by the back of that coat than any and everything else combined!!!" Mrs. A. did not men-

tion the matter to me, of course, her position being typical of the attitude of many who believe thoroughly in the principles and necessity for reform or improvement, but who do not believe that it is better to "strive through acts uncouth toward making, than repose on aught found made."

## CHAPTER II.

### A WOMAN'S CLUB FOR PHYSICAL CULTURE AND CORRECT DRESS.

Up to the time of my Boston visit I had been working alone, with an eye solely to my own personal comfort and health. Now I was aroused to the possibilities that lay before womankind in the, as yet unexplored, fields of beauty, health and comfort in dress, and gladly joined with several ladies in the organization of the Chicago Society for the Promotion of Physical Culture and Correct Dress, a club whose name explains its object. Now, as never before, I learned the value of organization and the inspiration which comes where many are working toward one desired end.

The club was composed of women who, like myself, had been experimenting for years in the firm belief that there could be something better in woman's dress. Many had embodied their ideas in artistic home dresses or improved underwear. They recognized the fact that one woman alone could never bring about the wished-for reformation. They hoped the earnest effort and untiring purpose of the many combined might accomplish it.

The watchword of the Boston reform movement, twenty years earlier, had been "Health and Comfort." The Chicago club added to these words, "Aesthetic Beauty," the Sesame, which was destined to unlock the door for the entrance of improved dress, for its founders fully realized that a dress without beauty would be forever shut out from the wardrobes of the majority of women.

These seekers after light went even farther than the gown itself. They declared, with Mrs. Miller, that the dress must not only be beautiful and adapted to its wearer, but that the body must be developed and improved as well, so that the woman should be beautiful within as well as without. To accomplish this, classes in gymnastics were formed for prac-





DANCING FAUN.\*

ting both with and without apparatus. Lectures on the necessity of physical culture were instituted; woman's dress from the earliest times was thoroughly investigated and discussed, and the advantages or defects of different eras and costumes were noted.

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\* MASCULINE WAIST.—Dress reformers have been unjustly accused of trying to imitate a man's dress. By comparing the waist of the Dancing Faun with that of the Venus Genetrix, it will be seen that the fashionable dress of to-day is in reality an imitation of the masculine. A man's waist is triangular, sloping from the shoulders to a point above the hips. Woman's waist, on the contrary, is ovoid (egg shape). The reason the tailor-made girl is so stiff and unwomanly, so lacking in femininity, is due to the fact that she, and not the advocate of dress improvement, "apes the masculine,"

Many dresses embodying the ideas of the members of the club were worn to the meetings and freely criticised. The utmost generosity was shown by the ladies in giving to others the benefit of their individual ideas. If a member found anything in the way of an improved undergarment, a better method of cutting a skirt, an improvement in a bodice, it was immediately given to the club for the use of the whole.

Artists talked of the antique and ideal in art. Physicians showed how every departure from nature was attended by serious physical ills. In a word, the physical, aesthetical and ethical sides of the question were ably presented and fully discussed.

Every woman tried to convert her own dressmaker, and dressmakers were cordially welcomed to all discussions, and freely given the benefit of all investigations and discoveries.

Above all it was insisted that a fashion in dress is as unphilosophical and irrational as a fashion in architecture. The artist and architect strive from their study of principles to adapt their creations to time, place and purpose. This is true of all art and should be doubly so of dress.

If the climate, the occasion, and above all, the individual, are taken into consideration, then the garment evolved is always in fashion, because like any work of art, the principles which govern its construction are unvarying.

Either ignorance or the ignoring of function on the part of artisan designers of costumes, has led to every kind of absurdity, defeating the very purpose for which woman is universally supposed to be striving, namely, enhancement of natural charms.

When slender, long-waisted figures are demanded by fashion, what is more absurd than a plump, robin type of woman trying to meet this demand? Think how miserable she is, too, as she laces, distorts, defaces and effaces her own naturally charming individuality, surrendering all her grace in a vain endeavor to model herself after the ideal of an ignorant, unthinking French dressmaker.

To quote the Club Calendar of the Society for Physical Culture and Improved Dress for 1891 and 1892:

"The study and use of improved forms of dress by the members of this society is entirely independent of any fashion. Art, originality, the principles of taste, usefulness, health and suitability to the characteristics and condition of each individual are consulted. Conventionality and the fashion books are utterly ignored. It is expected that each person will consider

her own individuality in adopting improved clothing, so that she will not necessarily be dressed like her neighbor, as her personality is not repeated!"

\* \* \* \* \*

“ While we expect to make many mistakes in our efforts to realize costumes that shall be healthful, comfortable and artistic, we also expect patiently to study the best embodiments of the human form divine to be found in sculpture and painting, to emulate their proportions in time to find, each one for herself, such forms of clothing as shall be suitable to her purse, condition, duties, form and complexion. Such dress ultimately as shall conceal infelicitous characteristics, and set off with greater effect such charming features as each may possess.”

## CHAPTER III.

### ADVANTAGES OF REFORM UNDERGARMENTS.

The advantages of these garments will suggest themselves to every thoughtful woman, not the least among which is, that every one of them, except the skirt, can be bought ready-made at the counters of a drygoods store.

This is an immense saving of time and strength, something found out and taken advantage of by the members of the "stronger sex" long ago.

There is the saving of labor in washing and ironing. One scarcely realizes how great this is until the contents of the laundry basket of the dress improver are compared with those of her more conservative unimproved sister.

The constant sewing, spring and fall, and renewing of garments, is saved, leaving many an overburdened woman free to devote herself to other duties. The garments are stronger and do not tear as easily as cotton ones, for, aside from a little lace around the neck and sleeves of the skirt, there is no trimming to be mended or renewed.

Women always make complaint about the first cost of these garments, but if the price of the ordinary undergarments, including the wear and tear of trimming, is carefully compared with the improved suit, each suit of the latter will be found to be from five to ten dollars cheaper.

Then there is the saving of doctor's bills and medicines, gain in energy, serenity of temper, and the consciousness of obedience to natural law, ranking far above any mere money value.

The advantage in traveling of the improved underclothing can scarcely be estimated. It is easy enough to wash out a flannel undervest and pair of tights in one's own room, if necessary, and the garments require very little room or care in packing.

Then the suit is adjustable to all climates. When I was in

Texas, several summers ago, I required only the tights and undervest, adding as I wore thin dresses, the India silk petticoat described. Coming to a cooler climate I slipped a Ypsilanti wool suit under my silken tights and vest, and was comfortable in the chilly air.

Among the particular advantages of the combination garments and tights, are, the two together form a perfect substitute for hose, flannel vest and drawers, cotton drawers, garters and underskirt. They are aesthetically beautiful, following the outlines of the form so closely that they make a perfect foundation on which to drape the outer covering. The tights give necessary warmth, but do not impede the circulation or free action of the leg, and there is no weight hung from the waist.

Both cotton and woollen skirts cling to the limbs, causing a slight effort in walking. This is especially true on a windy day. The amount of resistance with each step, though slight, is cumulative in its action, causing a waste of energy and much unnecessary fatigue.

A mechanic works years to invent a machine which shall run easily, accomplishing the maximum amount of labor with the minimum expenditure of power. In the use of the far more delicate human mechanism, ought not the same care to be exercised?

All the energy expended along lower lines of resistance is necessarily taken from higher lines, and in so far limits the usefulness of the individual.

There is such a demand upon all classes of society for the best work of which they are capable, that he who would win the race must rid himself of all superfluous hindrances.

From a physical standpoint these garments are certainly conducive to health, for the circulation is unimpeded and the delicate portions of the body are not exposed to sudden changes of temperature.

They are modest in the extreme, saving all undue exposure, and because they are light in weight and sensible in construction, they admit the utmost freedom of action; neither are they so suggestive as frills, ruffles, and embroideries. A woman wearing them can walk the streets, no matter how hard the wind blows, go up and down stairs, climb mountains, or break her neck with perfect impunity from undue exposure.

It is universally conceded that women are the weaker sex,



that their bodies are more tenderly organized, and need greater care and protection than a man's; but contrast the covering of a woman's with a man's lower limbs, and see how foolishly and needlessly her body is exposed to every change of temperature, and note in every way how illy protected it is.

That woman has so long survived her clothes furnishes a most striking illustration of the doctrine of the survival of the fittest.

## CHAPTER IV.

### DEVELOPMENT OF BODY.

Great care should be taken when one has decided to make a change in dress, that too much is not exacted of enervated muscles, weakened through long lack of use. Put on the combination garment and the tights at once, but begin to remove the corsets by degrees. Take the steels from the front and button them; lace them at the back with elastic cord. Have an improved dress made that will allow you a quarter or a half inch extra breathing space, with the seams sufficiently deep to admit of further letting out, if necessary. If skirts are still worn, make button holes in the band and button them to the corsets or corset cover, allowing a quarter of an inch slack in the band, between each button hole. Gradually take out all the bones in the corset and at once cut it off at the top and bottom, removing by degrees all superfluous linings. While this is going on take breathing exercises three times a day (according to directions found in the chapter under the head of breathing exercises). Get a set of chest weights (No. 10 Narragansett Manufacturing Co.) and practice night and morning all the different chest weight exercises to be found in the little book that will be furnished with the weights. Get Guthman's *Aesthetic Gymnastics*, Checkley, Kaffler on *Breathing*, Lutzen on *Respiration*, or any other standard book on exercises. Begin to find out what muscles there are in the body, and to use them. Three-quarters of an hour a day, for regular exercise, will strengthen and develop unused muscles in a most marvelous manner; and head-ache, nervousness, and dyspepsia -- Will fold up their tents like the Arabs, and silently steal away."

If there is a good gymnasium near, a gymnasium where some attention is paid to measurements and a reliable physician in charge to prescribe the course to be pursued, enter it.

If not, the books indicated will permit a person with a reasonable amount of common sense to accomplish the desired result. Never unduly fatigue a muscle. Stop exercising before you are really weary. Remember that it is short periods of practice, with frequent intervals of rest, that do the work. Do not expect to get strong in a day, and do not be alarmed if unused muscles ache a little. Richard Proctor said it took his muscles two months to recover their normal condition, after foolishly wearing a corset for three months. He was growing stout, and thought it would be an excellent plan to adopt the feminine method of disposing of superfluous flesh, but after a short trial discovered that there could be greater ills in life than that of extra avoirdupois, and so left off his corsets, but was two months, as above stated, in leaving off the pains they brought him. If it took him two months to recover from a three months wearing of corsets, a woman who has worn corsets five, ten, fifteen, twenty years can't expect to recover from the results of violated law in a week or a month; but if she has perseverance and exercises a little common sense and patience she will find nature very ready to help and quick to accommodate herself to new and better conditions.

Some attention, indeed a great deal of attention, must be given to physical exercise by any one meditating a change of dress. Much of the successful wearing of an improved gown lies in the symmetrical body that the dress covers. Shoulders can be broadened, hollow chests filled out, shrunken arms and legs developed, backs straightened, until the misused body approximates to its human form divine.

Running, jumping, dancing, rising upon toes, poising forward and back from heel to toe, pulling of chest weights, swinging of dumb bells, breathing exercises; rowing, skating, playing tennis, riding bicycle and all exercises that bring into play unused muscles, improve the circulation and purify the blood, will, virtually, remake the body, and that without undue expenditure either of time or money.

Be sure that all muscular restrictions are removed before you attempt to exercise. Any amount of harm may be done where the clothing interferes with the free and proper functioning of the body. It must be remembered that the strain is sure to come, and does generally come, upon the weakest and most delicate organs of the body, and therefore exercise,

the most beneficial of all remedial means, must be gradually and carefully used.

We have periodic crazes for skating, lawn-tennis, dancing, etc. These are never dangerous if taken in moderation, with proper clothing, and at the proper time. But, generally, there is no reason or common sense used, and the result is serious difficulties, which cause some short-sighted physicians to declare that women ought never to exercise, because their organism is essentially different from that of man. When a muscle is weakened and enervated from long disuse, and a demand is made upon it that only a trained and developed muscle can fulfill, no wonder that pain and discomfort are the results. With either man or woman, time and careful training are necessary where skill and endurance in the use of the body are desirable, and the experience of people who expect to be strong in a day by immediate and spasmodic exercise is ever the same,—a season of pain and discomfort, if not serious organic derangement, whose outcome is an increased inertia, enhanced by fear.

The great trouble with woman's dress æsthetically, is, that it completely ignores the true form of the body, building out and changing the figure without reference to its beauty of outline, much less its functional use. It is as if an architect should draw plans for a house and utterly disregard the land, surroundings, or use to which the building is to be put, simply considering his own caprice, or perverted taste in the matter.

In due time we receive notice that shoes are to be round-toed this season, and not square, as last; that street skirts are to be tight and trained; that waists are to be smaller and longer than ever; and one French magazine of fashion capped the climax by announcing: "The bust will be worn higher this year than last!"

It is not to be questioned that one of the great problems confronting women of the nineteenth century, is the adaptation of dress to the individual and to the needs of the individual. That they have taken the first step in such evolution, the bicycle and rainy-day dress bear witness.

Encouraging signs of the times may be found in the study of art and the modification of the fashionable dress of to-day.

Women are exercising—walking and riding the bicycle—with the avowed purpose of becoming stronger and better

developed. In short, it is the fashion to be well, and exercise is recognized as the one potent factor of health.

More and more attention is paid to carriage and bearing of the body, and to be graceful is also one of the requisites of fashion. It is a happy day when custom and the law of being are in unison; the harmonious development of mind and body then, and then only, becomes a possibility.



VENUS GENETRIX.

Grace is the life, the spirit, the essence of motion. As we study color and proportion for the secret of beauty, we study

motion in its undulative or rhythmic waves and its changing adjustments of parts for the secret of grace. Beauty is inherent and depends upon underlying form or structure; grace is acquired, and depends upon balance, the adjustment of parts through opposition and sequence of movement. In the old myth Juno borrows the girdle of Venus when she would charm Zeus. Her beauty needed grace to make her conquest complete. The Greeks fully recognized the fact that grace could be acquired, and lived up to their belief.

In the plan of construction of the human body we have every requisite to grace, giving the adequate and full use of the body; to this, however, the great majority of people do not attain. We learn by imitation and by necessity to call into use the various co-ordinations of the muscles. If, in a child's environment, there were that which would give him all-sided development there would be little need of physical culture. Even later in life if one were surrounded by models of grace and possessed a quick and keen perception, a proper use of the body could be acquired.

It is needless to say, however, that these requisites are lacking in the environment of to-day, and that education must supply them. Awkwardness is looked upon as a necessity; people are born awkward, *ergo* they must remain awkward. Awkwardness means wasted energy and an unskillful use of the body. It means using ten pounds of steam when five pounds would accomplish the same result. We have just so much energy to expend, and if we waste along lower lines—locomotion—it of necessity takes from the higher—ratiocination, we will say. In that light the removal of restrictions becomes of the highest importance. A cramped chest means an imperfect use of the breathing machinery and vitiated blood; a shuffling walk, lack of intelligent direction; constrained movements, too much consciousness of self. The mind should be occupied with something higher than its own bodily movements, and a dress that will admit of the free use of all the various muscles of the body is indispensable.

The animus of all improvement is a recognition of the inalienable laws of God and a reverent desire to live in accordance with his laws. The ground must be taken that anything that interferes with the highest usefulness of the being must be wrong, and hence the endeavor to make the dress the servant, not the master. The Venus de Milo has stood the





VENUS DE MILO.

test of ages as a model of grace and beauty, but the ordinary woman's taste has become so vitiated by bad example and practice that within a month two women have told me with virtuous horror that they thought the Venus de Milo was vulgar, one lady even stating that her husband wouldn't like it if she looked like *that*, pointing to a fine photograph of Juno.

To again quote from the calendar of the Society for the Promotion of Physical Culture and Correct Dress:

"The Study Committee earnestly recommends that each member supply herself with a photograph of the Venus de Milo.

In the words of the artist Hunt—"hang it in your room, trace it, copy it, draw it from memory over and over again, until you own it as you own "Mary had a little lamb." Our eyes must be *taught* to see beauty.

After the Venus di Milo, there are the Venus di Medicis, Venus Genetrix, Thorwaldsen's Eve, Titian's nude figure in the picture of Sacred and Profane Love, Richter's Queen Louise of Prussia coming down the stair, and a standing figure called The Fates, by Thurman, just now in the shop windows.

Visit many times the statuary in the galleries of the Art Institute. Study these photographs and this sculpture till you know them, till you *feel* their beauty, till you grow utterly out of patience with female forms that do not have similar outlines.

To *appreciate* a beautiful form is the very first lesson we have to learn concerning perfect physical development."

## CHAPTER V.

### CONSTRICTIONS.

An improved dress absolutely demands the removal of all constrictions. The collar must be made loose enough to admit of perfect freedom of movement. If the collar binds the neck, or in any way interferes with its movement, the result will be a lessening of the size of the neck, which is decidedly detrimental to any woman, thick or thin.

In studying the Greek statue, note the fact that the neck is always a support to the head and that in art, at least, the top-heavy woman of large head and scrawny neck never makes an appearance.

All natural defects that can not be remedied by exercise may, in a degree, be made to disappear by the aid of dress; thus, if the neck is unduly long, the collar can be made in such a way that it will take from the length and increase the circumference. Stout women with short necks should always dress the neck low, and never attempt, no matter what the style may be, to wear a high collar. But to return to the subject, the mischief of any and all forms of constriction is that free action on the part of the muscle is prevented, which causes it to be lessened in size, to weaken, to respond less readily to the impulse of the will, and, the balance lost, to pave the way for all sorts of nervous derangements.

Every muscle of the body should not only have perfect freedom of action, but should be called into action daily. Atrophy of muscle involves atrophy of nerve with corresponding atrophy of brain cell. The law of function is the law of life, and two thirds of the body can not remain unused without detriment to the other third. To complete the circuit, impression, thought, expression—and that all-sided, means mental, moral and physical well-being.

Have the sleeves of a dress made in such a way that the

arms can be raised freely over the head to the front and back, bent or straight. Never wear a glove a size too small; it prevents the freedom of use of the hand, and produces the wooden effect, so perfectly illustrated by our modern fashion plates.

Avoid, as you would a plague, a band around the waist. Dresses should be made after or upon the principle of the princess form. The skirt should either be buttoned upon a waist or have a waist attached. All waists should be laced with elastic, and so pliable that the waist muscles can act with perfect freedom, for beside the circulation, interference with the action of the diaphragm and abdominal muscles is the prolific cause of liver, stomach and womb troubles.\* A finger resting lightly upon a vein would hinder noticeably, its circulation. How much more must this be the case with the corset, or a tight skirt band. And still women wonder why they have such cold feet in winter, headache and dyspepsia.

An elastic about the limb destroys the shape of the limb, and again interferes with the circulation. The tights with feet, or the boy's sock solve this problem.

Last, but not least, the matter of shoes. The evil one must have stood at the poet's elbow, when he wrote, "Her little feet, like mice, peeped in and out beneath her gown." This, together with the idea that a high instep is the sign of good blood and breeding, has done more to destroy the health and grace of women, than all other causes put together.

It is perhaps a startling and wholly new proposition, but feet were made to stand upon and to walk with and not wholly to look at. Crowded toes, bunions, callouses, pipe-stem ankles, and feet distorted and deformed as a Chinese woman's feet; clumsy, shuffling, ambling walks, and a body thrown out of its natural poise, are the results of this endeavor to wear a boot which ignores utterly and entirely the proper function of the foot.

"Dress," says Mr. Russell, "is the most difficult of all arts, because it combines beauty and expression. Absolute freedom must be given to expression. This demands control at the center and freedom at the extremities. Neck, arm, hand and foot must be left free to move, that they may retain, or, if they have lost it, again acquire the pliability of nature. High collars, constant wearing of tight gloves, and tight, un-

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\* See excellent article on "The Corset" by Dr. Robt. L. Dickenson of New York.

yielding shoes, are all enemies of grace, producing a stiffness that utterly subverts natural expression.

"A common mistake is the notion that heavy-soled shoes are advisable. Some English women wear soles so thick that they can not bend with any motion of the foot, and so produce a stiff, flat-footed walk, as prejudicial to bodily development as to appearance. Shoes should be as pliable as gloves, allowing the foot to feel that spring which should be in the step. Ankles should not be bound, either, for the same reasons. Would we take cold? Yes, if we were unused to low shoes, but we could quickly accustom ourselves to such a change, and would then find benefit, even in cold weather. Besides the comfort, it would add elasticity to the step, increasing the charm of the whole personality.

"For these reasons, the dressing of the hands, neck and feet are the most important part of this subject of clothing.

"You can give scope to expression, or you can become rigid by bad methods. It is not the heart, usually, that makes people grow stiff; on the contrary, time is apt to increase sympathy. Dress it is that robs us of natural movement, of grace, of expression."

## CHAPTER VI.

### THE FEET.

The feet were designed to support the weight of the body, and to facilitate the act of locomotion in walking, running and leaping.

So delicately and nicely articulated are the many bones, so complicated the muscular adjustments, that the utmost freedom is necessary that the varied functions may be properly performed.

Yet, not only have the real uses of the foot been overlooked, but the shape of the foot itself has been ignored, and the ideal of womankind is a conventional foot, wooden and inelastic, utterly incapable of fulfilling that for which it was designed.

Just as the torso of the French dressmaker is radically different from the form which the Creator of all things pronounced good, so is the shoemaker's foot different from the natural foot. Could the shoemaker and the dressmaker change the order of creation, and give us another body with internal organs re-arranged to suit the garments they design, we could go on our wasp-like way rejoicing. As it is, the conventional is utterly at war with the natural, with the inevitable result that our clothing is neither comfortable, graceful nor beautiful.

The shoemakers, like the dressmakers, present an unchanging model, saying: "To this shape woman must conform." And endeavoring to do this, she cramps the soft, yielding flesh, graceful in its God-given outline, to a thing of angles, raised bumps, hardened flesh and distorted muscles.

In tracing this evil back to its cause, we find shoes were first used as a protection to the feet, either from the roughness of the way, or the inclemency of the weather. They were rough and clumsy in shape, but they had a great



advantage over the modern shoe; they were subordinate to the being for whom they were made, and left the feet free as possible in action. The antediluvian man did not stay at home from a Sunday afternoon stroll because his boots hurt him! The law holds good with clothes as with creeds; when the spirit, which is freedom, is lost sight of, the form, which is bondage, "cabins, cribs, confines."

By almost imperceptible degrees the shoe came to be considered as something entirely apart from the foot for which it was made, and then the mischief was done, or rather begun.

To-day this state of affairs is universal among the so-called civilized nations. The conventional, supposedly ornamental, but not useful shoe is so customarily adopted, that if a true foot form were to be shown a thousand women, nine hundred and ninety-nine would think it barbarous and mis-shapen. Usually when fashion demands victims for her sacrifices, the weaker, more ornamental and conservative part of humanity is chosen, and thus we find women are the principal sufferers from the shoemaker's shoe.

Not many people can recall seeing a man in a pair of French heels, and very few wear boots two sizes too small for them.

The poets have not written about him, "His little feet like mice," etc., or informed us that "his high arched instep increased in its jeweled slipper proclaimed his royal descent."

The effort to live up to these two quotations has cost a world of women health, strength, and even life itself.

Experience, however, has proved it is useless to appeal to womankind from this standpoint, for conventionality and accepted usage will always outweigh health and strength.

But if it can be proved without question that they sacrifice, as well, their beauty and grace, things which are of infinite value to every woman, then and not until then, will the boot be subordinated to the foot, and not, as now, the foot made to conform to the boot.

The three radical defects of shoes as now made are, first, their size; almost all shoes are made too narrow and too short; they should certainly be an inch longer than the foot, and wide enough to allow full play of the toes; second, their form is not right; no natural foot has a square hump under the heel, a hump that entirely changes the natural graceful poise of the body, throwing forward the center of equilibrium and inducing an awkward, clumsy walk; third, the conventional

shoe is utterly uncomfortable, and by interfering with the circulation and proper use of the muscles, prevents a woman from taking the amount of exercise necessary to keep the organism in good working order.

A well shaped muscular foot, however large, is always elegant. What woman possessing a carriage that is royal and dignified, would not willingly dispense with little wooden mice playing a clumsy bo-peep beneath her gown?

A boot should be, at least, a quarter of an inch longer than the foot. It should be made with medium soles and spring heels, and of a leather that will not stretch; morocco, or calf, makes the best. A boot properly made to fit the foot will wear twice as long as a custom-made boot where the best of material is not always used. When ordering, stand upon a piece of paper, and have your boot-maker draw the outline of your foot; have careful measurements taken, and then have a shoe made without heels, large enough in the ankle to admit of a free use of the same, and with a vamp low enough to allow free movement of the toe joints.

I have had my boots made by the same boot-maker for *six* years, and some such conversation as this goes on regularly, every time I go in to order a new pair of shoes:

"Oh, Mrs. Parker, you are not going to have your shoes made just like those last shoes! You have such pretty feet, let me make you a pair of stylish boots this once!"

"No, Mr. R., I want these boots just as I have been in the habit of having them."

"But don't you think you had better have a heel? I will put on a low heel." "No, I want my boots to walk in."

"Well, let me make the ankle just a little tighter, for your ankles will grow large if you don't look out."

Finally, after I have insisted upon having my own way, Mr. R. has accepted the situation, and the measurements are being made, he remarks.

"You don't have any corns, Mrs. Parker?" "No."

"Or bunions?" "No."

"All my customers have bunions and corns. I do not see any foot come into the store like your foot."

He does not seem to see any relation between this and my demand for a boot that will fit me; and in spite of six years' missionary work on my part, he is still wedded to his idol—deformity.

## CHAPTER VII.

### DRESS REFORM GARMENTS.

First in importance, as well as in order of donning, is the combination undergarment, which takes the place once held by under-vest and under-drawers.



Those manufactured by the Ypsilanti Company, at Ypsilanti, Mich., are ideal in many respects. They retain the true

outlines of the human form, are of exquisite texture, and being woven in one piece of elastic material, they adjust themselves perfectly to the figure. The white all-wool ones have one great objection from the standpoint of economy. Unless carefully washed, the garment will shrink. This objection does not apply to the natural wool or the plain black ones, which stand very careless laundering without either fading or shrinking.



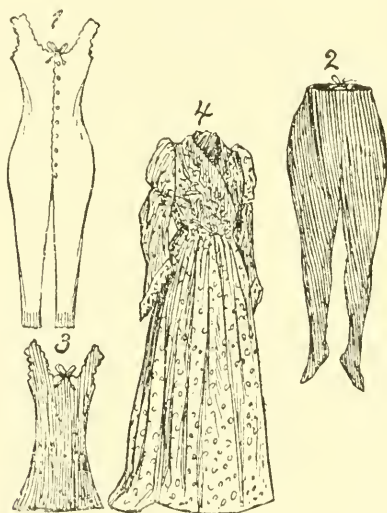
JAROS COMBINATION SUIT.

The combination garments come in all sizes and weights; they are high-necked and low-necked, long-sleeved or short-sleeved, or no sleeves at all; knee length or ankle length; and

are made of silk, silk and wool, pure wool, lisle thread, silk and lisle — all dainty of make and perfect in finish.

For those who suffer from rheumatism, or desire perfect protection with lightness of weight, the Jaros Bros. & Co., of New York, have an excellent combination garment. The Jaros garments will not shrink in washing, and are thoroughly sanitary owing to the way in which they absorb moisture and allow a free circulation of air. These garments also follow the outlines of the figure, are shapely and of exquisite texture.

In winter, when still more warmth is desired, the Equestrian tights, manufactured by the Ypsilanti Company, can be drawn on, and will be found as warm as two additional skirts, simply because they closely fit the body.



1, Ypsilanti garment. 2, tights. 3, lisle thread under-vest. 4, dress.

It is to a member of the Chicago Club, Mrs. W. B. Keene, we are indebted for the tights, or, as Miss Helen Potter prefers to call them, the shapes. Being a woman particularly free from prejudice, Mrs. Keene saw in this much-abused garment, a modest and sensible addition to a woman's wardrobe, and after much writing and seeing of manufacturers and dealers, it is now possible to buy these garments in almost any of our large city dry goods stores, at a reasonable cost.

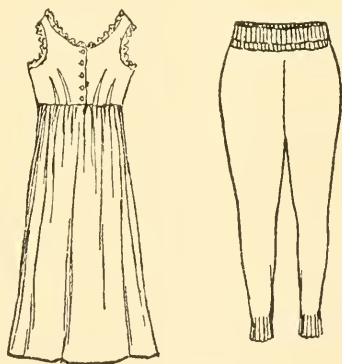
The most expensive as well as the most durable tights are of English manufacture, a heavy weight silk with white tops.



They can also be had in black silk throughout, lighter weight, and in all colors; they come, besides, in silk and wool, and in lisle thread.

They are made with and without feet. When without feet a boy's sock is pulled on first and the tights drawn over.

In winter, when silk tights are worn, the addition of lisle thread socks will render the feet sufficiently warm. It is a singular fact that the addition of a cotton garment beneath a wool or silk one, gives greater warmth than the addition of another of the same material, and *vice versa*. The tights are not woven as the ordinary silk hose, where, if one stitch gives way the whole chain is raveled, and the hose ruined. There is no raveling in tights, the hole simply wearing through as in closely woven cloth. This makes them much more durable than stockings. When the bottom of the foot, which is generally the first to give way, is worn out, simply cut it off and insert a new sole, just as our mothers did in our childhood's stockings. If the art of doing this is a mystery, rip up a pair of old seamed hose, and the secret is easily learned.



Petticoat with waist. Ypsilanti Equestrienne tights.

When the new sole is past darning and the upper part begins to give way, cut the foot off at the ankle and sew on a pair of boy's socks, after cutting off the ribbed top of the socks, and your tights are almost as good as new. Tights are supported every inch of the way and do not pull down as ordinary hose, and if they are a perfect fit in length, as they should be, there will be no wrinkling about the ankles.



The tights can be procured in all standard colors, but should any special shade be desired, it may be obtained by buying white tights and having them dyed. A silk or lisle-thread vest of the same color as the tights is worn with them, so that when the dress and petticoat are removed, one will be clothed all in black, blue, white, or gray. Over the tights, with a thin dress, is worn an India silk, cotton or linen petticoat, made with a waist. A pretty model has a low V-shaped neck and is sleeveless, for it is a combination of corset-cover and waist; its short waist ends just under the bust.

A round skirt, five breadths of silk wide, with hem a quarter of a yard deep, is gathered to it. If a rather heavy quality of India silk is used, it will be found this skirt is the only one needed with thin gowns.

These skirts may be made of any material, but the preference is given to stout wash silk, because it does not catch the dirt as cotton and because it is easier to walk in a silk skirt than a cotton. This is especially true in winter, when one is wearing the equestrian tights and attempting to walk against a head wind.

Some objection has been made to this material, especially in these days of *bouffant*, wide-spreading skirts, but this objection is overcome by facing the skirt with a very light hair-cloth, and having the necessary stiffening in the dress skirt itself.

A more easily made skirt, and one which will give the wearer a world of comfort, is made by purchasing a silk or worsted under-shirt. Cut this off just below the waist, and gather to it five breadths of material, stretching the shirt as much as possible, and holding the skirt as loose as possible, while sewing them together. The result is a skirt that can be slipped on over the head, whose waist fits the figure perfectly, yet gives with every breath and has not a button or band about it. For very slender figures, a double skirt can be attached to one waist, by making the skirt part twice as long as is required, and then folding it in the middle and gathering to the waist. These skirts, when made of silk, are easily laundered, shed the dust readily, and their soft artistic folds hold the dress away from the figure in most graceful fashion.

The skirts, of course, may be of any color desired. When worn with a party gown, the skirt, as well as the other silken undergarments, should match it in color. Nothing prettier

can be imagined than a graceful form clothed throughout in pale pink, or blue or yellow. Of course if white or black underwear is desired, it can be worn with any outside costume.

With these garments, a woman who is inclined to *embon-point*, or who has a very full bust, will find a bust supporter necessary.

Indeed, the chief objection to rational dress comes from fleshy women, who use the argument of their particular defect to close the whole question.

A bust supporter, plenty of exercise, learning to stand properly, daily bathing, shorter waists and long flowing lines in dress and outer garments, will in one year cause that particular deformity known as flesh, to disappear.



To crowd up the bust until it is double its natural size, to make great rolls of flesh under the arms, to pinch in the waist until the hips stand out like broad shelves, is only to call attention to existing defects, not to remedy them.

If the abdominal muscles are strengthened by daily practice in bending forward and backward and to right and left, standing upon toes and reaching upward, and due attention be

given to breathing exercises, the accumulation of fat about the waist and abdomen will begin to disappear and the gradual strengthening of the muscles will hold the remaining flesh so firmly that the slouchy appearance usually presented by stout people, will be avoided.

In middle age, when the bosoms have a tendency to drop, a bust supporter becomes an absolute necessity. These, made of flexible whalebone or grass cloth, coming merely to the



sternum, leave the soft movable parts of the body free, allow the lungs full play, and hold the bust firmly in place.

The Newell bust supporter\* is the most acceptable one that I have, up to this time, found, being well ventilated, durable.

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\* Mrs. Newell's Perfection Breast Supporter.—A perfect support for the breast, combined with shoulder braces and skirt supporter. May be worn with or without corsets. This support removes the weight of the breasts from the dress waist, and places it upon the shoulders, producing a perfect shaped bust and allowing a more elegant fit of dress than can be obtained in any other way. The bands are elastic, allowing free and easy movement of body and arms.

and at the same time comfortable. Indeed, with a Newell Breast Supporter, no woman, however fleshy, need look in the least flabby or untidy.

To recapitulate, a woman is well equipped for all ordinary occasions when her wardrobe contains a change of Ypsilanti or Jaros combination garments for winter, medium weight with high neck and long sleeves for spring and fall, and either silk or balbriggan with low neck and short sleeves for summer wear; three pairs of tights, three undervests, a black and a white silk India petticoat, and three pairs of boys' socks, with a bust supporter or waist, if it is needed.

I have friends in moderate circumstances who, with two suits of underwear, two pairs of tights, three pairs of socks, three undervests, two pairs of equestrian tights, and two silk petticoats, one black and one white, get along very comfortably indeed.

I know a student who bought the combination underwear and saved its price that winter by washing the garments herself in her own room. Smoothing irons not being a part of her outfit, she pressed her garments into shape by piling her school books on them, and thus secured another triumph of mind over matter and a lean pocket book.

## CHAPTER VIII.

### BREATHING EXERCISES.

1st. Stand in military position. Place the hands as high and as far back as possible at the turn of the ribs. Send out the breath in a sigh. Inhale *slowly* and audibly through the nose. Let the rib-muscles that pull open the rib cage remain passive during this exercise, and slowly fill the lung. Having inhaled all the air possible in this position, lift the shoulders and inhale until the lungs are completely filled. Retain the breath for ten seconds, using effort, if need be; resist the inclination to expel the air immediately, for the object in this exercise is as much to gain control over the breath-impelling muscles of the thorax as to enlarge the air cells, and every surrender to the inclination renders this more difficult. The time of holding the breath is to be gradually increased to thirty or forty seconds, but begin with *ten*, or even *five* seconds, and *gradually* increase time of holding. *Very slowly* exhale through a small aperture in the teeth, using the consonant sound sh (as in shall). Repeat the above movement, omitting the sigh, but not as thoroughly as at first, the inhaling, holding and exhaling taking less time; inhale easily through the nostrils, exhale in a sigh and resume ordinary breathing.

Practice the above but twice a day, in the middle of the forenoon and the afternoon; repeat the exercise each time. Never practice a breathing exercise within an hour before or after eating. If this rule be not observed, indigestion is almost sure to be induced. See that the room is well warmed and well aired, for the breath is taken through the mouth, partly for the purpose of regulating the escaping breath by the ear (the pupil listening and so determining the impelling force), and partly because it is easier for the pupil to regulate the aperture when inhaling through the mouth than when in-

haling through the nose. There is no danger in this if the room is ventilated and warmed, for the stream of air is so slight that it is thoroughly warmed and moistened before reaching the lungs. A glass or rubber tube is excellent, and perhaps safer on the whole, for inhalation. In cases of weakness, or of undeveloped air cells, physicians often order these tubes; they can be obtained at any drug store. A goose quill, after passing a shawl pin through the nib, will answer every purpose.

Impress upon the children the necessity of keeping the mouth closed and of breathing through the nostrils when running or in the cold winter air. The air, when passing through the nose, is brought nearer the temperature of the lungs, warmed and moistened, and the delicate membranes of the lungs are not chilled. Most of the colds, lung fever and pneumonia could be prevented were we careful to keep the school-rooms cooler, better ventilated, and the children's mouths covered or closed upon first going out into the frosty air.

2d. Place the hands upon the floating ribs just above the waist line. Relax the muscles of the waist and press slowly inward. Follow this by throwing outward the side muscles, willing the muscles to make this lateral movement and not accomplishing it by action of the breath. Imagine that you have on a tight belt and try to burst it. Be sure that the movement outward is a gradual and steady one. Repeat this exercise three times.

Purpose—To give strength and flexibility to the side muscles, which play an important part in determining the force of a tone.

3d. Place the hands in the same position as in No. 2, and expel the breath from that point; immediately inhale, expanding the sides against the hands. Repeat three times.

Purpose—Intelligent direction of the breath, the use of the muscles of the thorax determining the force of tone, the voice being soft or loud, pathetic or cold, broken or firm, as these muscles are relaxed or energized.

4th. Place the tips of the fingers at the waist just below the sternum and between the floating ribs, the thumbs extended to the sides. Impel the breath through a small aperture in the lips from this central point, the sides remaining passive, the action at the diaphragm being inward as the



breath is sent outward. See that the chest does not fall during this exercise, and repeat three times.

5th. Active chest followed by passive chest. Place one hand upon the chest, the other upon the abdomen, and lift the chest directly upward; very slowly depress it, without the inhaling or exhaling of the breath.

The chest represented by  $a$ , the abdomen by  $b$ .

$$\text{Thus } \left\{ \begin{array}{l} a. \\ b. \end{array} \right.$$

You take from  $b$  and give to  $a$  in the active chest, from  $a$  and give to  $b$  in the passive chest. Be careful during this exercise to stand in the military position, perfectly erect, and not to throw out the abdomen by bending the back.

6th. Stand in military position. Place the tips of the fingers upon the chest just below the collar bone, and with the chest in a normal condition count five slowly, with considerable force, seeing that the chest is immovable during the counting.

7th. Position the same as above, inhale an ordinary breath through the nostrils, and walk about the room counting rapidly on one breath as many as possible before the chest begins to fall. Stop the moment there is the slightest depression.

Many other exercises could be mentioned, but these properly given will be sufficient to accomplish what is desired, namely, development of the air cell, control of the breath-impelling muscles, and strength and elasticity of the various tissues, cartilages and muscles of the thorax.

## CHAPTER IX.

### SOCIETY FOR THE PROMOTION OF PHYSICAL CULTURE AND CORRECT DRESS.

The following are answers received from some of the members of the Society for Physical Culture and Improved Dress in answer to the question "What are you at present wearing in the way of underclothes?" It will be seen that there is no particular fashion of underwear adopted, the principal thing being to get warmth without weight, and a uniform covering of the body without restriction.

I WEAR in winter a medium weight union wool garment which I find sufficient for moderate weather. In very cold weather I add black equestrienne tights. Over this I wear a light weight dark silk skirt, buttoned to a white muslin waist which can be washed frequently. In summer I wear the light woven shirts and equestrienne drawers with either a pongee princess skirt or one of white muslin.

E. R. J.

I WEAR a gauze union suit for my first garment, then a bust girdle, and in the winter over these, a black Ypsilanti union suit. Fleece lined cotton hose, wool tights knee length. My skirt is of black satin hung from a wide yoke and falling just below the knee. I wear elastic garters above the knee. In the summer I wear the gauze suit except during the most intense heat. A union garment made of pongee silk, using Butterick pattern, and either the satin or pongee petticoat.

A. W. J.

WE try to keep the temperature in our living room about sixty-five degrees during the winter. I wear a heavy balbriggan union suit, second Jaeger wool union suit and merino stockings: when going out, heavy silk tights. A sleeveless, low-necked, princess pattern, farmer's satin skirt: princess dress. In summer, silk vest and tights: when very hot, cambric, low neck, sleeveless union suit, princess skirt, cotton stockings held by woven wire garters under knee. In spring and fall I change undergarments according to the weather, comfort being my only guide.

L. T. C.

I TAKE the most comfort in wearing in winter—first, a union all-wool suit, then very long wool hose, thirdly, a fine wool union garment—waist

and divided skirt combined—low neck, no sleeves, but edged with wool lace and made to fit perfectly so as to be ready for a silk skirt buttoned on at waist line, and my dress.

I prefer these to equestriennes and hose, as I feel less restricted and it fills me up more. I have just enough warmth. I use the finest silky flannel for the outer garment, and no other waist, of course.

Summer I use a lightweight wool garment (union), or in very hot weather the balbriggan shirts and equestriennes, hose, and pongee waist and skirt combined, or a white cotton one.

A. A. H.

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My first garment is a low-necked, short-sleeved, over the knee, lisle thread combination—very light weight; long, rather heavy cotton stockings supported by elastics dependent on a girdle from the waist; a black alpaca petticoat, a Grecian bust supporter.

The petticoat is finished at the waist by a smooth girdle but is not hung from the waist. My dress completes my clothing. I never dressed so lightly before, but am perfectly warm, and delighted not to need flannels, although prepared to change the lisle thread for woolen combination if the weather grows severe. I have not worn tights this year when going out of doors as I have done formerly.

L. D.

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MOST satisfactory to me now is the gauze-linen or else the fish-netted linen undergarments next to the skin. Over this silk or wool, with stockings united or separate. If independent, the stockings are supported by over-shoulder supporters.

One skirt, having a skeleton waist. In extremely cold weather, the skirt may be heavy and extend over chest and arms. It may be perfectly plain and of blanketing, or it may be of fine and rich fabric and handsomely ornamented. No corset or underwaist need be used, and I do not require one, as the well developed muscles hold the body up and in shape far better. The shoes are, of course, soft, and have low, or no heels.

Next to the dress or gown proper may be worn a silk or muslin slip, and exposed at neck, wrist, and side of skirt, if dress is open.

C. LE F.

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For summer I wear a low-necked short-sleeved, over-the-knee lisle thread combination. I have two sets, one light, and a heavier set for cool days; change with the weather; long stockings supported by elastics dependent from a Grecian bust supporter; waist and skirt combined, low neck, and no sleeves.

For winter, a winter all wool suit, long wool stockings; my combination petticoat made with a short skirt and a silk skirt buttoned on at waist line.

My gown, always made in one piece, completes my clothing.

My clothing being perfectly loose improves my circulation, and I am comfortable with very little underclothing.

L. B. T. K.

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I HAVE been astonished to find out how utterly and hopelessly ignorant women in rural districts are regarding comfortable underwear; hopelessly I say, because of their unwillingness to adopt anything new or different from the vile so-called "cotton" flannel. I wonder if there is a place bad enough for the inventor of such fabric?

I found women otherwise intelligent, up to all new ideas upon other subjects, who had never heard of tights or union underwear, wearing many white skirts with bands cutting into their waists.

I have found the union suits defective, inasmuch as they are too short in the body and too close fitting across the bust.\* This complaint is universal, I find. I had, several years ago, union suits for summer wear, woven knee lengths, wide like umbrella drawers, but I have been unable to get them of late years. They were of fine cotton and of good shape. I never found out the name of the manufacturers, but have often thought that some one who made the goods might be inclined to put them upon the market again. I have seen suits advertised of late with full busts, but not being in immediate need of underwear have not seen them.

The tights I find entirely satisfactory, both wool and silks. The Grecian bust support is entirely satisfactory. Those who wear them consider them perfect. All skirts I wear fastened to waists, and gowns made without lining, and skirts either sewed fast or buttoned to well fitted waists of silk, of fine firm linen or cotton, or buttoned to "guimpes."

K. H. W.

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#### MRS. STOWE'S APPEAL TO WOMEN IN 1866.

[With the "cordial consent" of Houghton, Mifflin & Co., we reprint the following from Mrs. Stowe's Chimney Corner Papers, with added emphasis.]

It is the greatest misfortune of the civilized world, at the present hour, that the state of morals in France is apparently at the lowest ebb, and consequently the leadership of fashion is entirely in the hands of a class of women who could not be admitted into good society in any country. Women who can never have the name of wife—who know none of the ties of family—these are the dictators whose dress and equipage and appointments give the law, first to France, and through France to the civilized world. Such was the confession of Monsieur Dupin, made in a late speech before the French Senate, and acknowledged, with murmurs of assent on all sides, to be the truth. This is the reason why the fashions have such an utter disregard of all those laws of prudence and economy which regulate the expenditures of families. They are made by women whose sole and only hold on life is personal attractiveness, and with whom to keep this up, at any cost, is a desperate necessity. No moral quality, no association of purity, truth, modesty, self-denial, or family love, comes in to hallow the atmosphere about them, and create a sphere of loveliness which brightens as mere physical beauty fades. The ravages of time and dissipation must be made up by an unceasing study of the arts of the toilet. Artists of all sorts, moving in their train, rack all the stores of ancient and modern art for the picturesque, the dazzling, and the grotesque; and so, lest these circles of society should carry all before them, and enchant every husband, brother and lover, the staid and lawful Penelopes leave the hearth and home to follow in their triumphal march and imitate their arts. Thus it goes in France; and in England, virtuous and domestic princesses and peeresses must take obediently what has been decreed by their rulers in the *demi monde* of France; and we in America have leaders of fashion who make it their pride and glory to turn New York into Paris, and to keep

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\* Mrs. W. is above the average in size.

even step with all that is going on there. So the whole world of womankind is really marching under the command of these leaders. The love of dress and glitter and fashion is getting to be a morbid, unhealthy epidemic, which really eats away the nobleness and purity of woman.

In France, as Monsieur Dupin, Edmond About and Michelet tell us, the extravagant demands of love of dress lead women to contract debts unknown to their husbands, and sign obligations which are paid by the sacrifice of honor, and thus the purity of the family is continually undermined. In England there is a voice of complaint, sounding from the leading periodicals, that the extravagant demands of female fashion are bringing distress into families, and making marriages impossible; and something of the same sort seems to have begun here. \* \*

We have just come through a great struggle in which our women have borne an heroic part—have shown themselves capable of any kind of endurance and self-sacrifice; and now we are in that reconstructive state which makes it of the greatest consequence to ourselves and the world that we understand our own institutions and position, and learn that, instead of following the corrupt and worn-out ways of the Old World, we are called on to set the example of a new state of society—noble, simple, pure and religious; and women can do more towards this even than men, for women are the real architects of society.

“Viewed in this light, even the small frittering cares of woman’s life—the attention to buttons, trimmings, thread, and sewing silk—may be an expression of their patriotism and their religion. A noble-hearted woman puts a noble meaning into even the commonplace details of life. The women of America can, if they choose, hold back their country from following in the wake of old, corrupt, worn-out, effeminate European society, and make America the leader of the world in all that is good. \* \*

Where there is a will there is a way. Only resolve that you will put the true beauty first—that, even if you do have to seem unfashionable, you will follow the highest beauty of womanhood—and the battle is half gained. \* \* \* *It requires only an army of girls animated with this noble purpose to declare independence in America, and emancipate us from the decrees and tyrannies of French actresses and ballet dancers. GIRLS! YOU YET CAN, IF YOU WILL, SAVE THE REPUBLIC.*

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In 1890, Mrs. Caroline M. Severance, who was the first president of the New England Woman’s Club, wrote concerning the subjection of American women to foreign dictation in dress:—

“It is as unworthy them as submission to English tyranny would have been on the part of our fathers. More injurious, also, as it threatens the ruin of all physical vigor for the generations yet to come. But I am comforted in this matter by the growing attention to physical exercise and development—which *must* necessitate a more healthful style of dress—and which Heaven *and all good women* forbid to be *only a passing fashion!*”

---

Mrs. Alice Freeman Palmer, says:—“Women need no other one thing so much as freedom of movement in dress.”

---

Mrs. Mary A. Livermore, writes—“I will authorize you to use my name in favor of the strongest dress reform that may be inaugurated.”

## CHAPTER X.

### NATIONAL COUNCIL OF WOMEN.

Extract from the Report of the Committee on Dress, by its Chairman, Mrs. FRANK JOHNSON, to be given at the next meeting, in Boston, of the National Council of Women :

#### A RAINY DAY DRESS.

A movement toward re-adoption of a dress suitable for rainy days is making itself felt all over the country. Concerted action will hasten the day of emancipation from our old enemy to health, comfort and neatness—the bedraggled skirt.

The bicycling costume, worn with knickerbockers, made of clavenette or storm serge, bicycle boots or cloth leggings, with soft felt hat, offer suggestions which can be varied to suit the wearer.

#### ARTISTIC SUGGESTIONS.

If the dressmaker is merely an artisan, she may need help in designing an artistic costume upon rational lines.

The following are among some rules adopted by the Chicago Dress Club, which have been found most helpful. The lines of the gown should follow those of the natural body, as represented in classic sculpture; the arm-hold describing the top of the shoulder joint; the sleeve following the shoulder line, or at least not contradicting it; the front line below the bust having a gentle outward curve; the whole presenting the contour of the Venus de Milo, and not inward V-like lines.

2. Every part of the gown should be suspended from the shoulders, and should appear to be so suspended.

3. The dress should be loose enough to permit free and graceful movement.

4. The form of construction should be suited to the fabric—simple forms for heavy goods, and gathers for thin materials.

5. The costume should be genuine throughout. If made



of two materials, its prototype would be the gowns of the early middle ages, one worn over another. If there is pardonable simulation, that simulation should be consistent; *i. e.*, where one material seems to be that of an undergarment (like the guimpe), it should appear to be an undergarment, every time that particular material appears.

6. The decoration of the gown should be subordinated to the gown itself; the ornament should serve, or seem to serve, the purposes of strengthening the edges, uniting the parts, or holding together.

7. The gown should be suited to the personality of the wearer, in color, texture and form.

#### BIRDS, WINGS AND FEATHERS EMPLOYED AS GARNITURE.

From the school room there should certainly emanate a sentiment which would discourage forever the slaughter of birds for ornament.

The use of birds and their plumage is as inartistic as it is cruel and barbarous.

#### THE HALO.

“ One London dealer in birds received, when the fashion was at its height, a single consignment of thirty-two thousand dead humming birds, and another received, at one time, thirty thousand aquatic birds and three hundred thousand pairs of wings.”

Think what a price to pay,  
Faces so bright and gay,  
Just for a hat !  
Flowers unvisited, mornings unsung,  
Sea-ranges bare of the wings that o'erswung,—  
Bared just for that !

Think of the others, too,  
Others and *mothers*, too,  
Bright-Eyes in hat !  
Hear you no mother-groan floating in air,  
Hear you no little moan,—birdling's despair,—  
Somewhere for that ?

Caught 'mid some mother-work,  
Torn by a hunter Turk,  
Just for your hat !  
Plenty of mother-heart yet in the world;  
All the more wings to tear, carefully twirled !  
Women want that ?

Oh, but the shame of it,  
Oh, but the blame of it,  
Price of a hat !  
Just for a jauntiness brightening the street !  
This is your halo, O faces so sweet,—  
*Death* and for that !

—W. C. Gannett.

#### ADOPTING PREVAILING STYLES.

One need not entirely discard prevailing styles. It is often possible to adapt them to the needs of the wearer, so that they may be both beautiful and hygienic.

The princess, cut so low as to form a very low corsage, worn with the shirt waist, obviates the distinct objections to that garment, *i. e.*, removing the weight of the skirt from the hips and preventing the abrupt line at the waist.

#### TO TEACHERS.

The dress committee of the National Council of Women appeal to you for aid in securing the attention of girls and young women upon the important subject of rational dress.

In the interest of this movement toward a dress which shall give greater freedom to the body, and at the same time possess greater artistic beauty than the prevailing style, will you give short talks to your girls upon the topics suggested in the accompanying circular? The dress committee, in pursuance of its work, will gladly furnish you with literature and all practical help within its power.

## CHAPTER XI.

### BOOKS FOR STUDY.

The propaganda envelope of the society for the promotion of physical culture and correct dress, selected by Mrs. F. W. Parker, Chairman of Propaganda Committee.

1. "Annual Club Book."
2. "Artistic Dress," Mrs. Frances M. Steele.
3. "Fashion's Slaves," B. O. Flower.
4. "The Unreasonableness of Modern Dress," Bayard Holmes, M. D.
5. "The Corset," R. L. Dickerson.
6. "The Influence of Dress in Producing Decadence of American Women," J. H. Kellogg, M. D.
7. "Scientific Shoe," Samuel Appleton.
8. "Perfection Bust Supporter," Mrs. C. D. Newell.
9. "Hygienic Underwear," Jaros.
10. "Ypsilanti."

The entire envelope sent by mail, postpaid, on receipt of fifty cents.

MRS. LAURA B. T. KETT,  
3552 Prairie Ave., Chicago, Ill.

"Beauty of Form and Grace of Vesture," by Frances Mary Steele and Elizabeth Steele Adams.

TODD, MEAD & Co.,  
New York, N. Y.

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RECOMMENDED BY THE LONDON "HEALTHY AND ARTISTIC DRESS UNION."

"Chapter on Greek Dress," by Lady Millington Evans.  
"Ten Centuries of Toilette," translated by Mrs. Cashil Hoeg.

"The Art of Beauty," by Mrs. A. R. Hawies,

"The Influence of Clothing on Health," by F. Srioec, F. R. C. S.

"Health Culture," by Dr. Jaeger.

"Health and Beauty in Dress," by Ada S. Ballus.

"The Dress Problem," by Edith Ward.

"Dress, Health and Beauty," by Ward, Lock & Co.

"Form and Color," Liberty & Co.

London Journal Aglais, Miss Amy Theobald, No. 32 Coolhurst Road, Crouch End, London.

"Simple and Practical Methods in Dress Reform," Robert L. Dickerson, M. D., Brooklyn, N. Y.

"Fashion's Slaves," B. O. Flower, Arena Publishing Co., Copley Square, Boston, Mass.

"Report of Committee on Dress," National Council of Women of the United States, Mrs. Frank Johnson, No. 3807 Langley Ave., Chicago, Ill.

"Dress Reform in America," Frances E. Russell, August Arena.

"Woman's Way Out."

"Progress vs. Fashion."

"History of the Woman's Costume Reform in the United States of America," Mary E. Tillotson, Vineland, New Jersey.

"The Influence of Dress in Producing the Physical Decadence of American Women," J. H. Kellogg, M. D., Battle Creek, Mich.

"Economical Hints for Dress and Health," Mrs. C. D. Newell, Chicago, Ill.

## CHAPTER XII.

### PATTERNS.

In my opening paragraph, I stated that this pamphlet was in answer to the many letters received from all over the country in regard to matters of dress. The gowns here given are not put forth as by any means perfect illustrations of what ought to be, but rather some of the more successful gowns which have been evolved, covering the period from 1888 to 1896. I have watched the movement for improved dress very closely and have talked in many States, getting frank and free expression from all sorts and conditions of women. Two things stand in the way of this movement: lack of conviction on the one hand, and on the other, an absolute helplessness in the face of difficulties which immediately present themselves when a departure from conventional dress is essayed.

Believing with Horace Greeley, that the way to resume is to resume, I hold that the problem will never be solved if we wait for the ideal, or expect to achieve universal success. Oftentimes, that which is artistic, because it is so wide a departure from the conventional, appears to honest critics as merely theatrical; it is, therefore, better to see what can be done in the way of modifying and adapting the conventional dress, that it may, in some degree, approximate to the comfort and beauty that the wearer desires. The conventional dress, at the present writing, lends itself very readily to the cause, ("Large waists are in fashion this year.") as will be seen by the wool dress marked, 1896. Every fashion admits of modification and one can satisfy conscience, and at the same time keep within bounds, thus silently convincing many women, whom it would otherwise be impossible to convince.

Mrs. Newell, who has herself been for many years experimenting, will furnish patterns of any of the dresses shown, or cloth and paper models in two or more colors if desired. It is at her suggestion that this pamphlet contains so much that is

practical. She says every mail brings letters asking for help in designing gowns and adjusting underwear.

When women once know how to begin, their own taste and judgment will show them how to continue. To take the first step costs.

DIRECTIONS FOR TAKING PROPER MEASURES FOR IMPROVED DRESS PATTERNS.

Pattern of full dress and petticoat, to wear under the dress, made of cheap cambric; price, \$3.00 for both.

Paper pattern for the dress, 50c., and 50c. for petticoat.

When ordering, please say of what goods the dress is to be made, and for what occasion it is intended; also

Number inches around the body, above bust and under arms.

Number inches around the body directly under bust and under arms.

Number inches from armpit to top of hip bone, measured on naked body.

Number inches between arm holes of ordinary dress at shoulder blades.

Number inches around neck.

Number inches from chin, when held back against neck, to the floor.

Number of inches from nape of neck to floor behind.

Number inches from middle of back, over elbow, to wrist bone.

Number of inches from armpit to wrist bone.

Number of inches around hips.

Height.

Color of complexion.

*For order blanks see pages 25, 26, 27.*

The patterns are cut in 8 sizes, from 30 to 44 inches, bust measure.





Pattern of girl's divided skirt sent by mail for twenty cents.

The skirt, ready-made, for a girl from 8 to 12 years of age, in domestic gingham or blue drilling; price \$1.00; made in flannel, price \$2.00.

When ordering, give age and waist measure.

MRS. C. D. NEWELL,  
223 Dickey Ave.,  
Chicago.



FIG. 1.

The lace guimpe made of Oriental lace, tying with narrow ribbons at the back under the collar. The dress is a blue pongee silk, surplice front, cool and comfortable for summer.



FIG. 2.

Figured muslin, surplice front.



FIG. 3.

Olive green silk; olive green velvet waist, trimmed with jeweled passementerie.



FIG. 4.

Gray grenadine over gray satin. Satin sash of darker gray, garniture pink daisies.



FIG. 5.

This photograph is badly taken. The dress has very good lines and would be pronounced a success by the most conservative. It is made of English serge, the same material as the cloak next described. It is princess back with full plaits at the waist, which make a coat-like effect; a jacket front, a vest of dark red satin over which is a heavy silk passementerie without beads; collar and cuffs the same as the vest.





FIG. 5.

Again, comparing this dress, made four years ago, with the conventional dress of to day ('96), if made with a full silk or satin front, a cuff flaring forward and covering the hand to the knuckle, the puff of the sleeve made a bit higher and some kind of stiffening put in the bottom of the skirt to make it stand out, it could be worn without any one for an instant thinking the wearer "singular" or "pronounced."



FIG. 5.

A cloak of heavy English serge, color cadet blue. It comes to the bottom of the dress, the body of cape and smaller capes are lined with dark wine satin, and is fastened at the throat with an oxidized silver clasp. The collar is high and can be turned up in cold weather to protect the ears. The untrimmed cape is for spring and fall, the fur trimmed is more heavily lined and suitable for winter. If a cloak fitted in at the waist



FIG. 5.

is required, the "Russian Circular" made by Marshall Field & Co., Chicago, is among the best.



FIG. 5.

Electric blue cloth, lined with dark-red satin. This cloak is the same pattern as one previously shown, but heavily lined and trimmed with fur for winter wear.



FIG. 6.

A brown woolen striped goods, one stripe light, the dark stripe mixed shades of brown. The jacket of brown velvet-  
 een, clasped in front with oxidized silver clasp. The guimpe  
 is of surah silk, striped with a light brown gimpe, the same  
 being used in the collar. This dress was made in 1890. To  
 make it suitable for the present style, the skirt should be gored  
 to flare a little at the bottom and the collar made higher, the



FIG. 6.

sleeves longer, reaching to the knuckles and flaring at the bottom. The velveteen should be used to face the sleeve at the bottom.





FIG. 7.

This dress is very suitable for house, rainy day, shopping, etc. The waist can be made of silk or linen at choice, and changed readily when soiled. It looks as well on a stout woman as on a thin woman, and because of the variety of waists that can be worn is a most suitable dress for all kinds of weather. The illustration shown is a plain brown camel's hair, the waist of brown silk, a lighter shade than the dress, but of the same tone.



FIG. 8.

A black silk petticoat, buttoned in the back, made after the princess style. For winter this can be made of silesia, drilling, or any other material for the upper part, the lower part of merino. Again, if I were making a skirt to be worn with the dresses of to-day, I should plait the merino at the back and gore the skirt, making it as full as required. Nothing else would be necessary that it might be worn with the conventional full skirt of to-day.



FIG. 9.

Material for this dress is Venetian Brown velvet and the heavy corded silk of lighter shade. It is laced in the back, finished with a velvet collar, velvet puff at the shoulder, also part of the sleeve being made of corded silk and finished with a plain band of the velvet. The front of the waist is entirely of velvet carried plainly down at the side sloping in to the waist. The skirt is fastened at the side, top of the

skirt coming high on the waist, cutting across the guimpe, which is under the bust. The guimpe is made of silk the same as the goods and is gathered at neck. Lace about six inches in depth is plaited in the center and carried plain for three inches, plaited again, then the ends brought down and fastened inside of front of the skirt. The lining of the skirt is sewed to the waist of the dress but the outside velveteen piece is unlined, being simply turned at the edge and caught lightly to prevent any fraying of the edge. This is done that it may fit smoothly across the front, which could not be if it were lined. This is an exceedingly graceful gown, suitable for home and evening wear and very economical, as velveteen is an excellent wearing material. It has the effect of a tea gown without being fussy in detail.



FIG. 10.

Plum colored broadcloth, velvet jacket, trimmed with black marten fur. Hat of plum colored felt, trimmed with black satin ribbon and black ostrich tips.



FIG. 10.





FIG. 11.

Foundation slip, a black surah silk; covering, ordinary black figured lace. The waist and front are black brussels net in fine plaits. The collar and girdle of fine bead passementerie. The dress is much more graceful out of the picture than in it, the lights being such as renders it almost impossible to get the real effect of the dress. It was made in 1892. It only needs the addition of another petticoat, a bit of lace plaited in at the



FIG. 11.

collar and a fuller guimpe to make it unnoticed as anything out of the common, at the present writing, 1896.



FIG. 12.

Gray cloth with embroidered figures in shaded grays. Gray velvet jacket and lighter gray silk guimpe. Gray suede shoes.



FIG. 12.



FIG. 13.

This dress was exhibited at the World's Columbian Exposition, and like many of the light dresses represented, is more effective out of the picture than in. The under dress is of yellow satin, comparatively plain in front and full plaits in the back. Sleeves are a double puff of yellow satin without any covering. The waist at the neck is short, making a full ruffle about the neck, the goods being plaited in at the waist. There

is a plaited ruffle of the yellow satin at the bottom of the skirt. The overdress is of yellow Madras lace, fastened on either shoulder with an ornament, open at front and tied in a loose knot at back, at waist by a braided cord of yellow silk with tassel ornaments at both ends.



FIG. 14.

Art silk, velvet passementerie, exhibited at Columbian Exposition. A very beautiful dress but badly photographed.





FIG. 15.

This is one of the most satisfactory dresses that I have ever had. It is a light blue gown, barred off by navy blue stripes. The material with which it is combined is cadet blue satin. It is a full skirt sewed on the waist and fastening at the side. If making up such goods again, I should have no seam down the center of the back, and the side pieces should start from the shoulder seam, instead of curving into the arm-hole.



FIG. 15.

Again, all that would be necessary to make this dress, which was made five years ago, a dress of to-day, would be to make the lapels of the jacket wider, and to raise the puff of the sleeve just above the elbow.

The dress is of all-wool cashmere, has been washed twice—the satin being renewed once—and has been in constant wear for five years.



FIG. 16.

This is an evening dress; a plain silk slip of Nile green, covered with net lace and confined with ribbon of the same shade.



FIG. 17.

Striped surah silk, with sash lined with yellow silk and vest faced with gros-grain silk.



FIG. 18.

A black surah silk, very glossy surface, dotted over with yellow corn flowers, the material looking very much less spotted than would appear from the photograph. It has a full back gathered in the center; the front is gored and rather plain. The back of the waist is plain at the shoulders and gathered in at the centre of the belt; the front is also plain at



FIG. 18.

the shoulders and gathered in slightly at the waist. The belt, a wide piece of the goods, drawn plainly around the waist, fastens at the side. The trimming is a coarse black silk net in fine plaits, edged with three narrow ribbons of different shades, which reproduce the colors in the dress. There is a band of the net about the neck, finished with a rosette in front.



There is also a knot or rosette in the front where the heading of the ruffle, a twisted band of net upon which the ribbon is sewn, comes together. The narrow ribbon is sewn under the net and not outside, as is customary, that it may tone in with the dress. This dress was made five years ago.

If I were making the dress to-day I should have the skirt flare a little more at the bottom, should have one puff at the top of sleeve, which would end just above the elbow, and two rosettes of the trimming at the back of the neck; would also make the waist ruffle two inches deeper. This would be all the change necessary to make the dress more in accordance with the fashion of to-day (1896).



FIG. 19.

A dress of plain gray cashmere, jacket, front, collar and lower part of sleeves of a darker gray velvet. The dress would be improved by putting a fold of the goods at the bottom instead of ruffle. It is an exceedingly pretty house dress. Is made with one seam in the back. If desired, the edge of the jacket can be finished with a fold of the goods or a pretty



FIG. 19.

gimp. The sleeve as it comes over the hand flares slightly, is lined with the gray velvet, and the puff of sleeve should be made a little larger.



FIG. 20.

This suit consists of blouse waist, Eton jacket, circular cape and divided skirt. The skirt is adjustable any length one may require for walking, and if it is muddy, the skirt can be shortened or lengthened while on the street, with no inconvenience. This skirt is so fashioned that the divide does not show while walking, except when taking a very long step. Price of pattern of entire suit, 50 cents.



FIG. 21.

Black and white checked silk. Coat back, falling over the skirt; the skirt is sewed to the waist under the coat back, which is fastened at the sides, forming the center breadths of the back. The reverse and bottom of sleeves are finished by a narrow black jet gimp. The front is of pink satin, over which is sewed three rows of lace insertion. The lace insertion is of black, embroidered in blue and pink, the collar being of pink



FIG. 21.

satin covered with the lace insertion. The front is separate from the dress, is hooked at the back under the collar, fastened at the side and at the waist by hooks. The belt is a wide band unlined, of same material as the dress. Three fronts are worn with this dress, the pink one described, one of red satin covered with cream fish net, and one front of same goods as dress.



FIG. 22.

Exhibited at the World's Fair. Keene coat, front view.





FIG. 23.

*Description of A. A. Silk Gown.*—The fronts are carried right up to the neck. There are two or three inch plaits at the neck and again at the waist. These fronts are a little gored under the arm, about as a night-gown would be. The backs are much prettier with a deep gore taken out of the middle. Front and back are laid on a little fitted underwaist

and seamed to it. There is a yoke in the back to which the back breadths are attached under, and it let in at the waist line.

A very pretty house dress, made of plain brown Henrietta, silk and wool; the girdle made of braids, beaded, and ending in bead pendants. The braids are of different widths, the same pattern, graduated widths, growing narrower as they come to the front. The dress would be quite as effective without the pendants, with simply a plait or braid of gimp coming to a point in the front and carried straight across the waist, or pointed in the back as well. This dress was made in 1889, and if made to-day would have the mutton-leg sleeve rather full at the top, and the lace guimpe higher at the throat and fuller.



FIG. 24.

White batiste with pale pink stripes and bunches of violets, worn over white embroidered petticoat same as the embroidery in the front of the waist. Leghorn hat trimmed with different colored roses and green ribbon.



FIG. 25.

A light cream-colored silk with pale lavender flowers and faint olive leaves. It is similar in make to the black surah with corn flowers, with the exception that the back of the waist is perfectly plain and the skirt plaited in one broad



FIG. 25.

plait at the back instead of being gathered. The trimming is dark purple velvet, the yoke, collar and cuffs being made of the velvet and covered with duchess lace. The skirt is sewed to the waist and is worn without a belt.



FIG. 26.

This beautiful dress is of brocaded silk, and was one of the dresses exhibited at the World's Columbian Exposition by the Society for Physical Culture and Correct Dress. The jacket front is of velvet trimmed with passementerie. At the neck the material is shirred; white lace as finish.





FIG. 27.

The material for this dress is a Persian cloth, light green, decorated in many colors. It is a princess gown, the lace of the jacket being of a light brown which tones in with certain shades of the dress. The vest is of salmon pink silk covered with light green silk net, the collar of green velvet. The heavy guipure lace, of which the jacket is made, was lined





FIG. 27.

with pale green, and in effect was not nearly so dark as the picture represents.

This dress was made five years ago; and again, to be more conventional, would only necessitate the flaring skirt, the puff of the sleeve carried higher, and the front of the lace made jacket fashion with full jabot of lace at the throat.



FIG. 28.

It is of India silk, shirred at the neck, the shirring making a kind of round yoke. The fullness also shirred at the belt, and the gored skirt a little full at the waist, and that also shirred. A girdle may be worn with this gown, or it is pretty without one.



FIG. 29.

A blue-green camel's hair; green velvet lapels and collar. Vest of light blue satin, trimmed with bead passementerie about collar and girdle. On the blue satin front is sewed lace insertion, into which are worked pale pink and blue figures. The skirt is made separate. Buttons sewed on skirt band and fastened by loops of braid to the waist. The neck, although seemingly high, flares out in such a manner that there is perfect freedom of movement.



FIG. 29.



FIG. 30.

*Bicycle Suit.*—Divided skirt made of blue serge. Leggings of the same, short jacket worn over the sweater. The skirt can be worn either with silk or linen waist according to the weather. This dress can be ordered, jacket, skirt and leggings, of Marshall Field, costing all the way from \$17 to \$30, according to material.



FIG. 30.





FIG. 31.

White cashmere dress; accordion plaited skirt finished with lace ruffle at neck and sleeves, with broad lace collar.





FIG. 32.

Plain gray surah silk. Waist and skirt separate. The top of skirt finished with a narrow ribbon belt. The sleeves and vest are of satin, and the body and skirt are of the surah. The satin is figured, being roses in shades of pink, crimson and dark crome. Collar and cuffs are of crimson velvet with broad lace collarette coming to a point in back and front.



FIG. 32.



FIG. 33.

Figured muslin, lace at neck, bottom of waist corded, skirt  
sewed to waist.



FIG. 33.



FIG. 34.

It was impossible to get this dress to show its beauty. It is really one of the most successful dresses that I have ever seen worn. It is for a young girl, and is made plain in front with gored lines at the side, fitting it loosely to the form. In design the back is like No. 23, white satin bows on the shoulder. It is finished around the neck with a white satin cord, but a heading of lace can be used if so desired. The material shown is white surah silk, but it can be made in cashmere, or any light goods suitable for evening wear.



FIG. 35.

Gray French satteen, with bunches of lilies of the valley, in white and old pink—old pink guimpe, gray suede shoes. Hat of gray Neapolitan, trimmed with gray ribbon and pink crushed roses.





FIG. 35.





FIG. 36.

Old rose brocaded satin with Louis XV. bunch of flowers (love knots and cupid's quiver) in white. Old point lace in the front of waist, white satin slippers.



FIG. 36.



FIG. 37.

A pale gray silk combined with old rose. Passementerie trimming consists of small roses and leaves, the roses in pink shaded to crimson, the leaves in different shades of olive green. It can be worn with or without ribbon belt. If the ribbon is tied in front it should be a large bow without ends made of pink, and if tied at the back, it should be of gray with long ends.



FIG. 37.



FIG. 38.

This represents the white waist worn with the ordinary summer skirt. It is perfectly plain with one seam in the back, one under the arm and two darts in front; it is cut low in the neck and low under the arms to make it as cool as possible. A winter waist, made for the same purpose, would be higher in the neck and greater width of shoulder straps to support the weight of heavier skirts. Flat bone buttons are used for securing the skirts.



FIG. 39.

A heavy, wash, surah silk, white, edged with valenciennes lace at the sleeves and neck. There are five breadths in the skirt, ungored, gathered and sewed upon the waist. This skirt I am wearing to-day, but have put light hair cloth, about six inches in depth in the bottom, for holding out the skirt.



FIG. 40.

Material, black figured lace made over black surah silk; slip finished at the neck and sleeves with broad lace. The lace laid in folds at the shoulders, caught in at the waist by palm-leaf passementerie of black, edged with yellow. The back of the waist is fitted at shoulders, left full at the bottom, carried in at the middle of the waist, and fastened with a passementerie the same as in the front of the waist. The skirt hangs full in the center and back, is gored under the arms and hanging almost plain at the sides.





FIG. 41.

A rough goods, dark red, covered with raised knots of brown; waist and skirt made separately. The waist band is covered with a narrow fold of the goods and fastened to the waist by large hooks. The front is of velvet-shaded satin, green, brown, red and cream. Bands of velvet covered with white applique run from shoulder to belt. The velvet col-  
larette comes over the tops of the sleeves. Collar of velvet



FIG. 41.

trimmed with white applique, same width as that on collar-ette. A band of velvet and quillings of the fancy silk finish the sleeves; velvet bow at the back of neck and at the belt.



FIG. 42.

White silk gown finished with cord at neck.



FIG. 43.

Black moire antique trimmed with jet passementerie which serves as a belt. The waist is made of black plaited chiffon lined in the back with black surah, in the front with light blue. This dress has a collar covered with light blue surah over which is the black chiffon; over that, passementerie, such as forms the belt. For a more dressy occasion, a collar made of black lace on which are white lace applique figures, is worn.



FIG. 43.

This lace is bought by the yard, pointed and edged with a plaiting of light blue chiffon. The same light blue plaited chiffon finishes the sleeve and is around the edge of the collar.



FIG. 44.

*Evening Dress.*—Sleeves and skirt of apple green satin. Waist of figured silk in which there are deep crimson flowers, green leaves, a stripe of light blue and a stripe of deep crimson. The collar is of deep crimson satin, over which is an embroidered Madras, alternating wheels of pale blue and cream. There are panels the same as the collar on either side of the front breadth. The sleeves are finished by a band, the same as col-





FIG. 44.

lar; deep lace at the sleeves, and a narrower lace of the same kind finishes the neck. The belt is a twisted piece of silk the same as body of the dress.



#### DRESSMAKERS.

I am repeatedly asked for a dressmaker, who can suit the individual, who has an eye for color, who will finish a dress well; one who can make a dress that is comfortable and at the same time will not depart so far from the conventional that the wearer will be the "observed of all observers," if not the derided of all observers.

Miss ANNIE M. GIBSON, 31 E. Washington St., Room 732, Chicago, Ill., has designed some of the most desirable dresses that I have had.

Mrs. ROBERT DIEFFENDORF, 4719 Calumet Ave., Chicago, is a lady of excellent taste in design and finish and will make dresses either at home or upon order.

I can unqualifiedly recommend both ladies.



I WILL furnish a pattern of girl's divided skirt for 20 cents, sent by mail. The skirt ready-made for a girl from 8 to 12 years of age, in domestic gingham or blue drilling, price \$1.00; made in flannel, price \$2.00.

When ordering, give age and waist measure.

MRS. C. D. NEWELL,  
223 Dickey Avenue,  
CHICAGO.

TALLADEGA, ALA., }  
Sept. 1, 1896. }

DEAR MRS. NEWELL:

Your kind letter, also the child's play dress and pattern were duly received. I am convinced that this is *the* dress for little girls to wear at home. I believe it is only a question of time when all thoughtful and intelligent parents will adopt this style of dress for their little girls under twelve years of age.

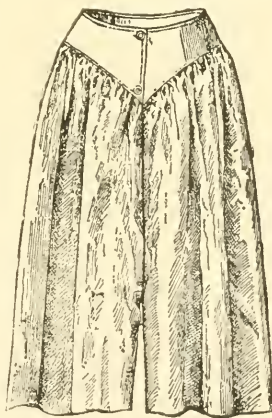
With many thanks for your kindness, I remain, yours truly,

MRS. LAURA F. KIRKPATRICK,  
Presiding teacher at the  
"Orphans Home."

MRS. C. D. NEWELL'S DIVIDED Skirt on a Yoke requires five yards of Jennetta Silk.

Upon receipt of \$4 and your waist measure, we will send, express paid, a tissue paper pattern and five yards of Jennetta Silk; or

Upon receipt of \$5 and your waist and hip measures, and length desired from waist to the bottom of the skirt, we will send the finished garment ready to wear.

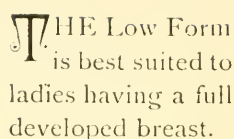


1221 MADISON AVE., BALTIMORE, MD., }  
June 4, '96. }

DEAR MRS. NEWELL:—I have received the divided skirt, and have worn it since. I find it perfectly satisfactory in every respect. Please send me another skirt made exactly the same, with the pattern. This skirt is all that a skirt should be.

Yours truly,

M. R. MACKENZIE, M. D.



No. 40 and upward in size, I make a cloth back of white silesia; for the additional sum of twenty - five cents, 45 and over 50. All bust measures

<i>Sizes from 30 to 38</i>	"	"	"	"	"	"	"	\$1.00
" " 40 to 45	"	"	"	"	"	"	"	1.25
" over 45	"	"	"	"	"	"	"	1.50
<i>Fast Black, 30 to 40</i>	"	"	"	"	"	"	"	1.50
" " 42 to 45	"	"	"	"	"	"	"	2.00
<i>Silk, White or Black, 30 to 40, with Ba.</i>	"	"	"	"	"	"	"	3.00
<i>Silk, White or Black, 42 to 45, with Ba.</i>	"	"	"	"	"	"	"	3.50

MRS. FRANCIS M. STEELE.

17 APR., '94.

DEAR MADAM:

In the enclosed reprint of my paper, read before the American Gynecological Society, you will find a reference to your Breast Supporter. In republishing the article in fuller form, I desire to put in a picture of the Supporter. Kindly send me an electrotype of the cut.

DR. ROBT. L. DICKINSON,

115 Clinton Street, Brooklyn, N. Y.

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FOR MEASURE BLANKS, ADDRESS

MRS. C. D. NEWELL,  
223 Dickey Avenue,  
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THE Perfection Breast Support Form meets a long-felt want by every woman and girl, from the age of 16, for house wear, whether she be wedded to the stiffness of a corset, the latest Paris fashion; or a convert to the improved dress. The Breast Support Form will supply deficiency of development, or support the larger breast of the stately, fleshy lady, or that of the dainty, plump woman.



The high form is best for those who need deficiency supplied, as a lady may have a breast to support, yet not large enough to give her a good form in proportion to the size of her waist. After wearing the Support for a time, and keeping the breasts in their proper place, the breasts will become firm and plump.

The support is made of a strong, light material (called TAMPICO FIBER), and is delightfully cool in warm weather. The cut shows the mode of wearing and adjusting them with non-elastic straps and buckles.

The low form is best suited to ladies with fully developed breasts.

After wearing the supporter a few days, and getting it properly fitted to the form, if the buckles become objectionable, cut them off and sew the straps to the forms.

Bust measure from 30 to 38. Price, \$1.00 by mail.

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Sincerely,

March 2, 1896.

ELLA A. W. HOSWELL,

## Miss L. M. Aldrich

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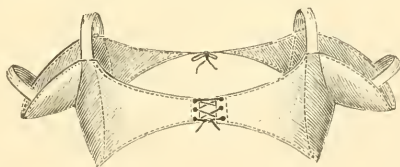
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is one of the best, most serviceable and economical articles ever invented. One pair can be worn with all your dresses. Washable and nearly odorless. Every one who has them recommends them to their friends, especially for wash dresses, shirt waists, etc. Prices, ordinary size, 80c; large size, \$1.00; extra large, \$1.25. Acme Dress Shields separate; ordinary size, 35c. per pair; large, 40c.; extra large, 50c.

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517 & 518 VENETIAN BLDG.

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To Mothers:

We desire to call your attention to the improved method of dressing the baby. **Just one Pin, the Diaper Pin.**

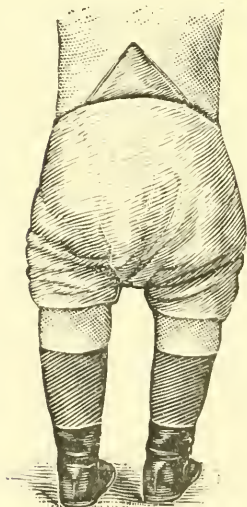
No tight bands; absolute freedom and comfort.

The celebrated "Gertrude" infant's outfit consists of three garments: The knit underskirt, taking the place of the shirt and pinning-blanket, the flannel skirt and the dress or slip.

The nightgown is made of the same knit fabric as the first garment, but double fold; the bands of a soft, pliable material in fine cashmere or merino.

The accompanying cut shows the three garments as worn together in the "Gertrude" outfit. The garments are nicely finished and inexpensive.

Cut showing the form-fitting Diaper.



THIS GARMENT IS SHAPED SO AS TO FIT the body like a suit of underwear.

Heretofore, without any form or shape beyond the "square," the diaper was of equal size throughout; large at the waist and pressing tightly upon the body, where it should be by all means loose. In this the reverse is brought about, and the diaper folds as any other (only cross-wise of the gore or seam), fits snugly at the waist, and large, roomy and baggy at the seat, hardly allowing the garment to touch the body where the irritation, eruptions and inflammation generally exist.

All mothers having the comfort of baby at heart, and we know all have, will receive a catalogue showing cuts of each garment and quoting prices, by applying to the address given above.

MISS MARGARET O'CONNOR,

Manager.



















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